Music at Convocation Hall

Duo Majoya
plays the piano, harpsichord and organ
Marnie Giesbrecht
Joachim Segger

Friday, February 4, 2005

7:15 pm *Pre-Concert Introduction*
by **Charles Stolte**
Main floor, Convocation Hall

8:00 pm *Concert*

Arts Building
University of Alberta

UNIVERSITY OF ALBERTA

Program

Concerto No. 3 in G Major — Antonio Soler (1729-1783)
- Andantino
- Minuet

Sonata in B Minor, K 87 — Domenico Scarlatti (1685-1759)
Sonata in E Major, K 380
Sonata in F Major, K 525
Sonata in G Major, K 14

Concerto No. 1 in C Major — Antonio Soler
- Andante
- Minuet

Intermission

Concerto No. 2 in A Minor — Antonio Soler
- Andante
- Tempo of a Minuet

Sonata in C-Sharp Minor, K 247 — Domenico Scarlatti
Sonata in A Major, K 113
Sonata in D Major, K 122
Sonata in G Minor, K 450

Concerto No. 6 in D Major — Antonio Soler
- Allegro-Andante-
- Minuet with Variations

Program Notes
by Allison Fairbairn

Antonio Soler
bap. Olot, Gerona, 3 December 1729
d. El Escorial, 20 December 1783

Six Concertos for Two Organs
The date on which Antonio Soler became *maestro de capilla* of the Spanish Royal Palace at El Escorial is not known, but he probably inherited the position after the death of Padre Gabriel de Moratilla in 1757. The royal families of Ferdinand VI and Maria Bárbara and later of Carlos III, who spent each autumn at El Escorial included in their musical entourage José Nebra and Domenico Scarlatti. Soler studied with Nebra, but whether he received any instruction from Scarlatti (one of whose pupils was Maria Bárbara) remains uncertain; he was certainly very familiar with Scarlatti's compositions and described himself as a disciple of Scarlatti. Despite his heavy duties as a priest and *maestro de capilla* Soler wrote a substantial number of works, spending as much of his recreational time as possible composing. His musical language makes prominent use of Alberti bass figures, but also includes contrapuntal devices and distinctive features (also common in Scarlatti) such as immediate repetition of motives, phrases of irregular length, syncopations, ostinatos, and Spanish dance rhythms.
The *Sies Conciertos de dos organos obligados* were composed "for the entertainment of the very serene Infante don Gabriel de Borbon," for whom Soler was keyboard instructor. Likely composed to be played by tutor and student in a small palace built on the Escorial grounds, these pieces may well have been part of the Prince's regular private concerts. As few places could boast a pair of organs, and few pairs of organs were placed close together, the venues for performances of these pieces were quite limited and duet playing in this manner was – and is – quite challenging.

Concerto No. 3 in G Major
Andantino
Minuet with Variations
The third concerto of the set, the G Major, displays the form and exuberance of the first concerto in C Major (heard later in the program). The first movement, an *Andantino*, features a mixture of triplet descending scale passages, delicate arpeggio figures, and crisp dotted rhythms. This rhythmic motif forms the basis of the *Minuet*. The secondo (second keyboard) part of Variation 1 answers a simple descending octave leap in the primo (first) part, a structure that continues through Variation 2, which further develops dotted rhythms. Variation 3 seems to echo the opening movement with its use of juxtaposed triplet figures and a dotted motif. Variation 4, for primo only, is in the style of a processional fanfare. Variation 5 is the only variation in which both parts play together in a delicate and dainty working of the theme. Returning to the passing of alternating phrases between the instruments, Variation 6 leads to a recapitulation of the *Minuet*.

Concerto No. 1 in C Major
Andante
Minuet with Variations
The first of Soler's six concertos, the C Major concerto, features an opening *Andante* typical of the late Baroque and early Classical period, with extensive use of arpeggio figures, scale passages and simple modulations. The simplicity of the form allows Soler to exploit the idea of two organs on either side of the building passing themes back and forth, and the result is somewhat reminiscent of a musical game of tennis! This idea is continued through the 16 bar *Minuet* and into the Variations. Variation 1 is based on the lower parts of the minuet while the right hand parts maintain only the general character of the original theme. Variation 2 is a delicate reflection of the preceding section, and acts as a foil to the third and fourth variations. The third variation is dominated by rising and falling scale passages, again passed to the other part at the end of each bar. This compositional idea reaches its natural culmination in Variation 4, where the theme itself becomes single beats tossed exuberantly from side to side. The overall effect is made even grander upon the return of the original *Minuet* and its majestic simplicity.

Concerto No. 2 in a minor
Andante
Tempo of a Minuet
The second Concerto (A minor) is the only one to enjoy a different format and uses far more unison organ playing. An initial *Andante*, with the specific registration *Flautado*, gives way to a hectic and jig-based *Allegro*. The *Minuet* is the longest found in the six Concertos (76 bars) and a charming *Trio* (in A major) replaces the variations typical of the other works in the set.

Concerto No. 6 in D Major
Allegro-Andante-
Minuet with Variations
The first movement of the sixth and final concerto in D Major is unique in the set of concertos in that it is a piece of four 'layers'. The first and third layers are marked *Allegro* and share the bright and playful ideas presented earlier in the first movements of the other concertos. The second and fourth sections, marked *Andante*, are a lyrical and restful song unlike any other section in this set of concertos.

The *Minuet* is a study in contrasts, juxtaposing gentle stops with bright fanfares that continue into Variation 1. Variation 2 returns to a delicate innocence heard earlier in the set, while Variation 3 presents a stately dance. A more regal motif returns in Variation 4, and a fanfare welcomes the return of the *Minuet*, concluding the concertos with royal grandeur and stately splendour.

(Giuseppe) Domenico Scarlatti
b. Naples, 26 October 1685
d. Madrid, 23 July 1757

Sonatas:
b minor, K 87
E major, K 380, *Andante commodo*
F major, K 525, *Allegro*
G major, K14

c sharp minor, K 247, *Allegro*

A major, K 113, *Vivo*
D major, K122, *Allegro*
g minor, K 450, *Alegrissimo*

The son of Alessandro Scarlatti, one of the most significant composers of the 17th century, Domenico composed rather unsuccessfully under the shadow of his father until he was past the age of 30, when he set out on his own path. He soon became music master to the patriarchal chapel and music preceptor to the Infanta Maria Barbara, daughter of King John V of Portugal. Maria Barbara was only eight years old when Scarlatti arrived in Lisbon and became her teacher, but she was both musically gifted and a talented harpsichordist. Their relationship continued through her adolescence and marriage to the Spanish Crown Prince Ferdinand, and Scarlatti moved to Madrid to remain a part of her court. Music historian Donald Grout described the relationship between Scarlatti and Maria Barbara as "a lifelong musical symbiosis that resulted in the creation of his most significant work, a body of more than 500 single-movement 'sonatas' in binary form for unaccompanied keyboard." And harpsichordist and Scarlatti biographer Ralph Kirkpatrick speculated that "Domenico's development as a harpsichord composer was stimulated by constant contact with his talented pupil and by the necessity of providing music to further her progress."

As very few of Scarlatti's sonatas appeared in print during his lifetime, it is difficult to establish a chronological order of compositions and thus to trace the evolution of his style. Each sonata, however, is its own little miniature masterpiece. Scarlatti inherited the one-movement form of his sonatas from Italian composers of the recent past. Developing alongside the sonata for ensemble in three, four, or five parts, the solo sonata went a different direction, challenging conventional forms of chamber music. The progression from the tonic key to the dominant key and back was expanded by developing the theme and contrasting subsidiary melodic ideas of differing characters. Like Soler, his sometimes student, Scarlatti was influenced by the music of Spain, including many melodic and rhythmic ideas, and dance forms such as the *fandango*, *seguidilla* and *jota*. Imaginative, brilliant, and intense, Scarlatti's sonatas run the gamut of expressive possibilities, from profound melancholy to wild exuberance, quiet introspection to overt sensuality.

Marnie Giesbrecht and **Joachim Segger** are ***Duo Majoya***. Their duo repertoire includes piano duets, organ duets and duets for organ and piano. Tonight is their first concert combining organ and harpsichord. Concert programs are eclectic and innovative, spanning original and commissioned works to transcriptions and jazz; they usually combine solo and duo works and often include improvisation. Frequent performers in the Winspear Centre for Music in Edmonton and Jack Singer Hall in Calgary, recent performances also include Los Angeles, California (American Guild of Organists Convention, 2004), Notre Dame Cathedral, Paris, St. Stephen's Cathedral, Vienna and venues throughout Canada. Giesbrecht and Segger direct the music at First Presbyterian Church. For more information on their duo CDs or Duo Majoya, visit their web site at: www.majoya.com.

Joachim Segger is a versatile musician who regularly plays piano solo, duo and chamber recitals as well as concertos. Educated at the Eastman School of Music in Rochester NY, (BMus, MMus and Performer's Certificate) and the University of Alberta (DMus), he has performed in various venues throughout North America, Europe and South Africa including Carnegie Recital Hall, NY. His piano solo CD "Bravato" was released in June 2002 on the Arktos label. Dr Segger is Professor of Music at The King's University College, Edmonton, Alberta and Adjunct Professor of Piano at the University of Alberta. A church organist since the age of nine, Dr Segger has given workshops on improvisation at national conventions in the US and Canada. This year he is a Canadian traveling clinician for the Royal Canadian College of Organists with workshops and events scheduled across Canada as well as the Northwestern US.
Marnie Giesbrecht

Marnie Giesbrecht has performed in major cities and universities throughout Canada, the United States, South Africa and Europe. A versatile keyboard artist, she performs regularly as an organ soloist and chamber musician. Educated at the University of Alberta, the Eastman School of Music, Rochester, NY and the Mozarteum, Salzburg, Austria, Dr Giesbrecht is Professor of Music at the University of Alberta where she teaches Organ Performance and related subjects. "Now and Then," a solo organ CD recorded on the Casavant organ in Convocation Hall at the University of Alberta and the Létourneau organ in West End Christian Reformed Church, Edmonton, was released on the Arktos label in Spring 2002. Dr Giesbrecht was national president of the Royal Canadian College of Organists from 2000 to 2002; she will be on the faculty of the McGill International Organ Academy in July 2005.

Upcoming Events

February

5 Saturday
Distinguished Visiting Professor
Jean-Marie Londeix
9:30-12:30 - Masterclass and Lecture
For high school community,
saxophone students
"Survey of the history of the saxophone":
a subject presented for both musicians
and non-musicians, saxophonists and
non-saxophonists
Free admission

5 Saturday, 8:00 pm
The University of Alberta
Symphonic Wind Ensemble
William H Street, Director
Percy Grainger *Lincolnshire Posy*
Fisher Tull *Toccata*
Kent Kennan Sonata for Trumpet
Soloist **Ryan Frizzell, trumpet**;
Derek Bourgeois *Sinfonietta*
Antonio de Cabézon *Prelude*
in Dorian Mode
Admission: $10/student/senior, $15/adult

7 Monday, 12:00 noon
Music at Noon, **Convocation Hall**
Student Recital Series
Featuring students from the
Department of Music
Free admission

7 Monday, 8:00 pm
Composers Concert
Featuring recent works by
U of A Student Composers
Free admission

8 Tuesday
Distinguished Visiting Professor
Jean-Marie Londeix
11:00 am-12:30 pm - Lecture
A traditional system of practicing and an
overview of musical study in France
Fine Arts Building 1-29
2:00-3:30 pm - Masterclass
Saxophone Quartet
Fine Arts Building 1-23
Free Admission

9 Wednesday
Distinguished Visiting Professor
Jean-Marie Londeix
1:00-3:00 pm - Coaching
Saxophone students
Fine Arts Building 3-46
Free admission

9 Wednesday
Faculty Recital
7:15 Pre-Concert Introduction
by Jean-Marie Londeix and Anna Street
8:00 pm Concert
William H Street, saxophone
Roger Admiral, piano
Program will include works by
Houkom, Lauba, Gallaois-Montbrun,
Talpash, Desenclos, Steenhuisen,
Radford, Godin, and Denisov
Admission: $15/student/senior, $20/adult

12 Saturday, 8:00 pm
Folkways Concert
Tanya Kalmanovitch and Friends
Admission: $15/student/senior, $20/adult

department of Music

Please donate to Campus Food Bank

Unless otherwise indicated
Convocation Hall, Arts Building , University of Alberta
Please note: All concerts and events are subject to change without notice.
Please call 492-0601 to confirm concerts (after office hours a recorded
message will inform you of any changes to our schedule).